

again what he was before he joined it. Such a group is not a community, yet it may become one: a fire, a disaster, an event of great importance may provide a common purpose, a common fate, for all the members of the group. But the community thus created will exist only so long as the situation exists; when the event has passed, the community becomes once more a group or disintegrates entirely.

"But we are beginning to understand the secret of community. Human community is possible only because men can share with each other one and the same all-embracing order. Belief in a common order, compelling and directing the lives of men into one many-sided pattern, shaping the individual fate to one common fate, brings about community in the truest sense of the word. Fate is an order which demands to be lived. The most perfect community is, therefore, one where this fate is based on an interpretation of the most perfect order—the order of the universe as a whole.

"By its nature such an order is a spiritual, an intangible, an intellectual thing. To tie it to the concreteness of human life, it needs tangible representation. And architecture—as a fine art rather than as utilitarian housing—is one of the possible symbolic representations of this order. It makes visible the invisible. So, returning from the psychology of the community to the architecture of that community, we can understand that, for instance, the central and unique position and plan of a cathedral, a palace, a city hall, symbolize the unity of the whole world, just as the solid material out of which these edifices are built represents the stability

and the lasting character of the universe.

"What happens if unity, plan, order, are no longer felt? Architectural style will tend to reproduce the lack of unity, will emphasize the absence of a center by all the means at its disposal. It will, for example, transform light perceived as a cosmic substance into mere lighting; it will try to hide the boundaries as determined by the walls of a structure, to create the impression of an infinite multiplicity of shapes within and around the building. This is the trend of architecture today, as well as of interior design. This is the immediate impression we get in looking upon a town of our own day. The whole aspect of architecture as we know it and as we practice it expresses our attitude towards a world in which, strictly speaking, we no longer perceive a universe."

Faculty appointment

Nathan Rosen, Professor of Physics, left during September to take a research and teaching position at the University of North Carolina. Largely through Mr Rosen's co-operation, Peter Bergmann, who spoke to the College last year on the Theory of Relativity, is joining the Black Mountain Faculty as Assistant Professor of Physics.

Like Mr Rosen, Mr Bergmann comes to Black Mountain from the Institute for Advanced Study at Princeton, where he has been doing research under Albert Einstein. Born in Berlin, he was educated in Freiburg, Dresden, and at the University of Prague, from which he has his Ph D. His work at Princeton began in 1936.